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Gautier-Dagoty, Janinet, Debucourt, Descourtis, Alix, Regnault, Copia and others. The introductory essay by Mr. Salaman is scholarly, comprehensive and of engaging interest. It gives not only a full history of color prints and printing in the eighteenth century, but a sketch of conditions of art at that time which is extremely illuminating. To amateurs as well as more learned collectors this volume can not fail to have engrossing interest and great value.

HANS HOLBEIN, THE YOUNGER,
BY ARTHUR B. CHAMBERLAIN, Assistant keeper of the Corporation Art Gallery, Birmingham, England. With 252 illustrations, including 24 in color. In two volumes. Dodd, Mead and Company, New York, Publishers, Price \$16.00 net a set.

Here we have again a very handsome and valuable publication. Fine typography, excellent illustrations, engaging and enlightening text. In this book (or literally two books) the author has given a complete account of the life and career of the younger Holbein, together with a description of every known picture painted by him, and of the more important of his drawings and designs. The work has been done with thoroughness and skill. The story is as interesting as a romance and gives a delightful insight into life in Holbein's time. It tells not only of Holbein the painter, but the designer, and shows how when art was most sincerely appreciated the work of the artist and artisan were reckoned as on the same plane. Very interesting illustrations are given of designs made by this illustrious painter for work in metal, enamels and glass—jewelry, sword hilts, silverware, book covers, and windows—anything, everything, in which opportunity might be given for the exercise of the art of design. Holbein occupies a unique place in the history of art. He was one of the great portrait painters of the world, yet he was in the truest sense a realist and a most accomplished technician. His portraits whether painted in oils or as miniatures are convincing characterizations and represent distinct personalities. Yet what a

lover he was of detail! The illustrations in this book, many of which are full-page and in color, testify splendidly to this fact. The costumes he painted could well be copied and the jewelry worn by his sitters might well serve today as designs for craftsmen. The pattern of the velvets and brocades are perfectly traced, yet, while observing and transcribing so faithfully, the artist never lost sight of the chief aim and never minimized the value of effect. In this day of unrest, haste and impatience there is much to be learned from a study of this master—such study as this book makes possible to those who can not at first hand seek out and observe the originals.

MURAL PAINTING IN AMERICA,
BY EDWIN HOWLAND BLASHFIELD, Charles Scribner's Sons, New York, Publishers. Price \$2.00 net.

In March, 1912, Mr. Edwin Howland Blashfield, the president of the Mural Painters, and himself one of the most distinguished of our American painters of mural decorations, gave the Scammon Lectures in the Art Institute of Chicago—a course purposed chiefly for students of art, invariably given by a professional artist, endowed, and repeated yearly. It is these lectures which now are made available to all in book form. There is no one who could write or speak on this subject with more authority than Mr. Blashfield, and none whose thoughts and opinions are worthier of consideration. What is more, whatever Mr. Blashfield says is invariably expressed in a language which is at the same time forceful and fine. He is a master of English—a graceful writer, as well as a painter of much distinction.

America has made one of its largest contributions in the field of art through the channel of mural painting. Mr. Blashfield traces this development from the first paintings by the late William Morris Hunt to the present time. But he deals not alone with the history, but the technique and the significance of the art. One chapter deals with the importance of decoration, another with the

relation between the architect and the mural painter; yet others with fundamental education in art and with the importance of culture. As Mr. Blashfield truly says mural painting is the most exacting form of painting and in this book he sets forth its real demands and genuine value, relating it with other forms of expression and dealing with it from the broad aspect of general accomplishment. Much material has been added to the original lectures, and the illustrations, which are numerous, have been carefully selected with the object of elucidating the text.

PERSONAL RECOLLECTIONS OF VINCENT VAN GOGH. BY ELIZABETH DU QUESNE VAN GOGH. Translated by Katherine S. Drier, with a foreword by Arthur B. Davies. Houghton, Mifflin Company, Boston, Publishers. Price \$1.75.

But for the interest lately evinced in the works of the post-impressionists this book would certainly never have found its way into English. It is a sad tale—the story of a ship without a rudder—of one who saw as “through a glass darkly,” and gropingly reached out for the finer and higher things in art and life. It is told with pathos and simple dignity, and it explains much which has been misunderstood and exaggerated through an inclination toward hysteria on the part of professed advocates of post-impressionism. A sadder human document would be hard to find.

THE PORTRAITS AND CARICATURES OF JAMES McNEILL WHISTLER. AN ICONOGRAPHY BY A. E. GALLATIN. John Lane Company, London and New York, Publishers. Price \$3.00 net.

Mr. Gallatin has given us during the past few years several little books of choice reading among which this latest will not be counted the least. It is, however, something more than a fine morsel set aside for convenient and discriminating appreciation and delight, being an iconography assembled with the utmost care. In this work Mr. Gallatin has had the assistance of Mr. Charles L. Freer, Mr. Howard Mansfield, Mr. Edward G.

Kennedy and a host of others. In the first division of this iconography eight self-portraits are listed as well as three drawings in chalk and five in pen and ink, eight in pencil, three etchings and two dry points. The second division of the catalogue comprises portraits of Whistler by various artists among whom may be mentioned Sir William Boxall—the artist, Mr. Gallatin tells us, who threatened to resign from the Royal Academy in 1872 if Whistler’s now famous portrait of the painter’s Mother was refused—by Fantin Latour, Walter Greaves, Thomas R. Way, Boldini and others. Section three records busts and plaques; section four caricatures, and section five photographs. There are twenty illustrations, two of which are reproductions hitherto unpublished.

JAPANESE FLOWER ARRANGEMENT, APPLIED TO WESTERN NEEDS. BY MARY AVERILL. John Lane Co., New York, Publishers. Price \$1.50.

Miss Averill, the author of this little book, has made a study for years of the art of flower arrangement in Japan and writes upon the subject with authority and interest. The book contains numerous illustrations—drawings specially made for the purpose, and it will be found to have a definite bearing upon the art of design.

THE STUDIO YEAR BOOK OF DECORATIVE ART, 1913. John Lane Company, New York, Publishers. Price \$3.00 net.

A review is given in this volume of the development of art in and for the home during the last year in England, Germany, Austria and Hungary. The English section is the largest and most comprehensive, embracing not only the decorative arts, but domestic architecture and landscape gardening; an interesting essay on the latter subject is contributed by Thomas H. Mawson. The illustrative matter constitutes the bulk of this work, and is well selected and significant. The book is bound in paper.